

THE WATER-LILY.

PROLOGUE.

A Forest near Caerleon.

No. 1. INTRODUCTION, RUSTIC CHORUS, RECITATIVE AND AIR (SIR GALAHAD).

(Sir Galahad alone in the Forest.)

PIANO.
♩ = 100.

Allegro non troppo.

pp

pp

cres.

mf

dim.

p

pp

First system of musical notation. The treble clef staff contains a melodic line with a crescendo (*cres.*) and a mezzo-forte (*mf*) dynamic marking. The bass clef staff contains a supporting bass line.

Second system of musical notation. The treble clef staff features a melodic line with a decrescendo (*dim.*) and a piano (*p*) dynamic marking, followed by a fortissimo (*f*) section. The bass clef staff provides harmonic support.

Third system of musical notation. The treble clef staff continues the melodic development with a decrescendo (*dim.*) and a piano (*p*) dynamic, leading into a fortissimo (*f*) section. The bass clef staff features a complex, rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff includes a *poco agitato.* marking and features triplet figures. The bass clef staff has a fortissimo (*f*) dynamic and continues the rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff is marked *sempre f* and contains multiple triplet figures. The bass clef staff also features triplet figures and maintains the fortissimo dynamic.

Sixth system of musical notation. The treble clef staff begins with a section marked *A* and *f*, followed by *sempre più agitato.* The system concludes with a triplet figure. The bass clef staff continues the complex accompaniment.

The musical score consists of six systems of staves. The first system includes a vocal line marked "Sua." and a piano accompaniment with triplets. The second system features a forte (*ff*) dynamic and a triplet of eighth notes. The third system includes the tempo marking "Tempo lmo. ♩ = 100." and dynamics *dim.*, *poco rall.*, *al.*, *pp*, and *p*. The fourth system continues the piano accompaniment with triplets. The fifth system includes a *dim.* marking and triplets. The sixth system includes a *p* marking and a section labeled "B".

dim. *pp* *poco rit.* *a tempo.*

pp

pp

p

RUSTIC CHORUS (*in the distance*).

SOPRANO.

Man for maid and maid for man, . . 'Tis of Heav'n's ar - rang - - ing,

ALTO.

Man for maid and maid for man, . . 'Tis of Heav'n's ar - rang - - ing,

TENOR.

Man for maid and maid for man, . . 'Tis of Heav'n's ar - rang - - ing,

BASS.

Man for maid and maid for man, . . 'Tis of Heav'n's ar - rang - - ing,

p

poco cres.
 Ev-er since the world be - gan, Shall there now be chang-ing, shall there now . . be chang -

poco cres.
 Ev-er since the world be - gan, Shall there now be chang-ing, shall there now . . be chang -

poco cres.
 Ev-er since the world be - gan, Shall there now be chang-ing, shall there now . . be chang -

poco cres.
 Ev-er since the world be - gan, Shall there now be chang-ing, shall there now . . be chang -

mf
 ing? Joy for man . . and joy for maid, They must come to - ge -

mf
 ing? Joy for man . . and joy for maid, They must come to - ge -

mf
 ing? Joy for man . . and joy for maid, They must come to - ge -

mf
 ing? Joy for man . . and joy for maid, They must come to - ge -

mf
 ther, Though the mo - ment be de-layed By wild and win - try

mf
 ther, Though the mo - ment be de-layed By wild and win - try

mf
 ther, Though the mo - ment be de-layed By wild and win - try

mf
 ther, Though the mo - ment be de-layed By wild and win - try

wea-ther, *mf* Though the moment be de-layed, though the mo-ment be de-layed..

wea-ther, *mf* Though the mo-ment be de-layed, though the mo-ment be de-layed..

wea-ther, *mf* Though.. the moment be de-layed, though the mo-ment be de-layed..

wea-ther,

dim. By wild and wintry weather. *mf* C Sing heigh, sing ho, sing

dim. By wild and wintry weather. *mf* Sing heigh, sing ho,

dim. By wild and wintry weather. *mf* Sing heigh, sing ho, . . .

dim. By wild and wintry weather. *mf* Sing heigh, sing ho, . .

ho, . . . and wait for Spring; . . . A flower in her hand she'll . .

mf sing ho, and wait for Spring; . . . A flower in her hand she'll . .

sing ho, . . . and wait for Spring; A flower in her hand she'll . .

and wait for Spring; A flower in her hand she'll . .

bring, Sing heigh, sing ho, sing

bring, Sing heigh, sing ho,

bring, Sing heigh, sing ho, . .

bring, Sing heigh, sing ho, . .

ho, and wait for Spring, sing heigh, sing ho, . . sing heigh, sing ho,

sing ho, and wait for Spring, sing heigh, sing ho, . . sing heigh, sing ho,

sing ho, . . and wait for Spring, . . sing heigh-o, sing heigh, sing ho,

sing heigh, sing heigh, sing

sing heigh, sing ho, and wait for Spring; A flower in her hand she'll

sing heigh, sing heigh, sing ho, and wait for Spring; A flower in her hand she'll

sing heigh, sing heigh, sing ho, and wait for Spring; a flower in her hand she'll

ho, sing heigh, sing ho, and wait for Spring; A flower in her hand she'll

dim. 3 *p*

bring, a flower in her hand she'll bring.

dim. 3 *p*

bring, a flower in her hand she'll bring.

dim. 3 *p*

bring, a flower in her hand she'll bring.

dim. 3 *p*

bring, a flower in her hand she'll bring.

p

SIR GALAHAD. *p* *poco rit.*

Spring hath a flower . . for each ! What flower for

p

a tempo. *RECIT.* *Poco lento.*

me ? The blush-ing rose, that on - ly half un-veils Her

p *Recit.*

p *Come lma.* *p*

beau-ties to the sun ? or li-ly fair ?

Come lma. ♩ = 100.

pp

D

RUSTIC CHORUS. *The Chorus always subdued until the f on p. 13.*

SOPRANO. *pp*

Maid-en hath not seen her mate, . . He knows not she

ALTO. *pp*

Maid-en hath not seen her mate, . . He knows not she

TENOR. *pp*

Maid-en hath not seen her mate, . . He knows not she

BASS. *pp*

Maid-en hath not seen her mate, . . He knows not she

D

pp

SIR GALAHAD. *p*

Ah ! now comes back my dream of yes-ter - night !

p

liv - - eth ; But the kind - ly hand of Fate Each to

p

liv - - eth ; But the kind - ly hand of Fate Each to

p

liv - - eth ; But the kind - ly hand of Fate Each to

p

liv - - eth ; kind - ly Fate Each to

p

Sir Lan - ce - lot

o - ther giv - eth, each to o - ther giv - - eth.

o - ther giv - eth, each to o - ther giv - - eth.

o - ther giv - eth, each to o - ther giv - - eth.

o - ther giv - eth, each to o - ther giv - - eth.

gave to Gui - ne - vere a rose, (Which blush'd not red - der than her mar - ble

check!) I sought the wa - ter - li - ly's stain-less

Seas and moun - tains part them now, They will come to - ge - - ther;

Seas and moun - tains part them now, They will come to - ge - - ther; Snows may

Seas and moun - tains part them now, They will come to - ge - - ther;

Seas and moun - tains part them now, They will come to - ge - - ther; Snows may

poco cres.

p

bloom . . . As offering to my Queen, But out of reach the flow-ers

Snows may fall . . . and tempests blow, A fig for win-try wea - ther,

fall . . . and tem - pests blow, A fig for win-try wea - ther,

Snows may fall . . . and tempests blow, A fig for win-try wea - ther, Snows . .

fall . . . and tem - pests blow, A fig for win-try wea - ther,

lay.

Snows may fall and tempests blow, snows may fall . . . and tempests blow, . . . A fig for win-try

Snows may fall and tempests blow, snows may fall . . . and tempests blow, . . . A fig for win-try

. . . may fall and tempests blow, snows may fall . . . and tempests blow, . . . A fig for win-try

A fig for win-try

p

Then, as I long-ing looked,

wea - ther!

wea - ther!

wea - ther! Sing heigh, sing ho, sing

wea - ther!

cres.

Its ca - lyx o - pened, and a woman's

Sing heigh, sing ho, sing ho, . . . and

heigh, sing ho, sing heigh, sing ho, . . . sing ho, . . .

E tr

p

face, *mf* With eyes of ten - der ra-diance,

wait for Spring; . . . A flower in her hand she'll bring, . . .

p A flower in her hand she'll bring, . . .

and wait for Spring; A flower in her hand she'll bring, . . .

p A flower . . . she'll bring, . . .

on . . . me smiled! . . .

Sing heigh, sing ho, sing ho, and wait for

Sing heigh, sing ho, sing ho, and wait for

Sing heigh, sing ho, . . . sing ho, . . .

Sing heigh, sing ho, . . .

f

Spring; sing heigh, sing ho, . . sing heigh, sing ho, sing

Spring; sing heigh, sing ho, . . sing heigh, sing ho, sing heigh, sing

and wait for Spring; sing heigh - o, sing heigh, sing ho, sing heigh, sing

and wait for Spring; sing heigh, sing heigh, sing ho, . . sing

heigh, sing ho, and wait for Spring; *sempre f* A flower in . . her hand she'll bring, a flower . .

heigh, sing ho, and wait for Spring; *sempre f* A flower in . . her hand she'll bring, a flower . .

heigh, sing ho, and wait for Spring; *sempre f* A flower in . . her hand she'll bring, a flower . .

heigh, sing ho, and wait for Spring; *sempre f* A flower in . . her hand she'll bring, a flower . .

in her hand she'll bring.

in her hand she'll bring.

in her hand she'll bring.

in her hand she'll bring.

f

f I stood en-tranced ;

8va *3* *8va* *3*

f *sempre più agitato.*

f 'twas gone,— *p rall.* and I a-woke! *Molto più lento. ♩ = 50.*

rall. p

O sweet the Spring . . . which brings that flow'r . . . to me!

p

dim. rall.

Andante poco sostenuto. ♩ = 72.

p Spi - rit of the li - ly fair, . . . Art thou in the earth or air? . . .

Andante poco sostenuto. ♩ = 72.

Where the glanc-ing rip-lets play, Or on sed-gy bank, dost stay? Do the pe-tals

mf

of thy flower, Still that dain-ty form embower? Or must I seek thee in the deep, Where the

p *sempre p*

wa-ters peace-ful sleep,

pp

Ped. * *Ped.* * *Ped.* *

And strange crea- tures without number, 'Neath an emerald curtain slumber?

p *poco rall.*

colla voce.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Spi-rit of the li-ly fair, spi-rit, spi-rit of the li-ly fair!

a tempo. *p* *a tempo.* *p*

F cres. e poco agitato. *cres.*

Spi - rit with the haunt-ing eyes, Dark, un - fathom'd, ten - der, wise, Though I know not

p poco agitato.

sempre cres. ed agitato.

where thou art, Well I know thou hast my heart,

sempre cres. ed agitato.

f

well I know, . . . I know thou hast my heart,

f

Ped. *3* *

sempre f *poco rall.* *a tempo.*

And I seek mine own, and I seek mine own in thee.

f *poco rall.* *p a tempo.*

p *p*

O di - vi - nest mys - te - ry ! O di - vi - nest mys - te - ry !

pp *pp*

Più lento e molto tranquillo.

Come from glade, or bow'r, or stream,

Love-ly la - dy of my

Più lento e molto tranquillo. ♩ = 50.*rall.**pp**Ped.*** Ped.*** Ped.*** Ped.****

- bid - ing!

Come from glade, or bow'r, or stream,

Ped.

Love - ly la - dy of my dream!

Nor so long be cov - ly

*Ped.*****poco agitato e cres.*

hid - ing, nor so long be hid - ing, In my arms . . is thy a - bid - ing,

poco agitato e cres.

f *sempre f*

in my arms, . . . love-ly la - - dy, in my

Fed. *

a tempo.

arms is thy a - biding, thy a - bid - ing!

a tempo. ♩ = 50.

f *dim.*

Ped. * *Ped.* *

p *p* *rall.* *p* *ff molto sostenuto.*

Come, come, la - dy, love-ly la - dy of my dream!

Poco più mosso. ♩ = 72.

p *rall.* *p*

Segue.

No. 2. CHORUS (FEMALE VOICES) AND RECITATIVE (SIR GALAHAD).

Moderato con moto. ♩ = 96.

8va. *pp* *8va.* *tr* *tr*

SPIRITS OF THE AIR. SOPRANO. *p* 3 3

From rugged shores, where Norna dwells, And in
1st & 2nd ALTO. *p*

And in

8va. tr *tr* *tr* *8va.* *pp*

se - cret weaves her spells, We come, we come with the jag-ged lightning's

se - cret weaves her spells, We come, we come, with the jag-ged lightning's

Unison.

8va.

speed , To our words, Sir Knight, give

speed , To our words, Sir Knight, give

pp

SIR GALAHAD.

p *G* I heed ye, view - less Spi-rits of the

heed. . .

heed. . .

8va

G *pp*

Air ; What mes - sage from the

8va

sor - cer-ess be-nign ?

8va

sempre pp

tr *tr* *Lento.* $\text{♩} = 44.$

non lunga. *p*

SOPRANO.

ALTO.

Sleep and dream, . . . sleep and

Sleep and dream, . . . sleep and

Sva.

p

Ped. *

dream! Spi-rits of this

dream! Spi-rits

p

Ped. *

poco cres.

woodland place, . . . spi-rits of this woodland place, See that none of mor-tal race

poco cres.

of this woodland place, spi-rits, See that none . . . of mor-tal race

poco cres.

SOPRANO. *dim.* *p*
Come a-nigh while on his eyes Charm-èd slumber, charm - èd slumber

1st ALTO. *pp*
Come nigh while on his eyes Charm-èd slumber, charm-èd slumber

2nd ALTO. *dim.* *pp* *p*
Come nigh while on his eyes Charm-èd slumber, charmèd slumber, charm-èd slumber

poco rit. *a tempo.* *p*
gen - tly lies. Sleep and

poco rit. *a tempo.* *p*
gen - tly lies. Sleep and

poco rit. *a tempo.* *p*
gen - tly lies. sleep and

p
dream! sleep and

p
dream! sleep and

p
dream! sleep and

8va *Ped.* *

dream ! Spi-rits of the

dream ! Spi-rits

dream ! Spi-rits

Ped.

sum-mer breeze, . . . spi-rits of the sum-mer breeze, Ze-phyrs

of the sum-mer breeze, spi-rits, Ze-phyrs sport -

of the sum-mer breeze, spi-rits, Ze-phyrs sport -

poco cres.

poco cres.

poco cres.

*

sport-ing 'mongst the trees, Hush your voi-ces and be still, . . . hush your voi-ces,

ing 'mongst the trees, Hush your voi-ces and be still,

ing 'mongst the trees, Hush your voi-ces and be still, hush your voi-ces

dim.

dim.

dim.

p *poco rit.* *a tempo.*

Wa - ter elves, make mute the rill,
poco rit. *a tempo.*

and be still; Wa-ter elves, make mute the rill,
poco rit. *a tempo.*

and be still; Wa-ter elves, make mute the rill,

p *poco rit.* *a tempo.* *pp*

pp *H*

Sleep and dream !

pp Sleep and dream !

pp Sleep and dream !

Sleep and dream ! *H*

sleep and dream !

sleep and dream !

sleep and dream !

sleep and dream !

p.

Spi - rits, spi - rits,

Spi - rits of the up - per air, spi - rits of the up - per air,

Spi - rits of the up - per air, spi - rits of the up - per air,

Ped.

*

Let this du - ty be . . your care,

Let this du - ty be your care, Veil the

Let this du - ty be your care, Veil . . . the

p.

Veil the sun's face heed - ful - ly, So his couch shall shad - ed

sun's face . . heed - ful - ly, So he shad - ed

sun's face heed - ful - ly, So his couch shall shad - ed

p.

3

cres.

f

Ped.

The light fades. Deep silence in the forest.

8va.....

pp

8va.....

8va.....

p

pp

Sir Galahad falls into an enchanted sleep.

Più lento come 1ma. ♩ = 44.

pp

pp

sempre pp

rall.

Segue.

No. 3.

SCENA (INA AND SIR GALAHAD) AND CHORUS.

THE DREAM.

(In a dream, Sir Galahad sees a ship in full sail, at her prow the figure of a goddess emerging from a lily.

Allegro con moto ma non troppo e sempre tranquillo. ♩ = 100.

The first system of musical notation is for a piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music features a continuous pattern of eighth notes in the bass and a melody of eighth notes in the treble, with frequent triplets. The dynamic marking *pp* (pianissimo) is present. A *Ped.* (pedal) instruction is at the bottom left.

(On the deck, Ina is speaking to her maidens.)

The second system continues the piano accompaniment with the same rhythmic and melodic patterns as the first system.

The third system continues the piano accompaniment. It includes a *pp* marking and a *sempre Ped.* instruction with an asterisk.

The fourth system continues the piano accompaniment with the same rhythmic and melodic patterns.

The fifth system continues the piano accompaniment. It includes a *sempre Ped.* instruction.

The sixth system continues the piano accompaniment with the same rhythmic and melodic patterns.

pp
Ped.

INA. p tranquillo.

Me-thought I saw up-on the flow-ry bank, . . . As

sempre tranquillo.

care-less-ly I float-ed with the stream, A Knight of

I

no-ble mien,

pp
Ped.

p

whose out-stretched arm Made as to snatch me from the sun-lit

wave.

I smiled, . . and pass - ed on, the while a

sempre p

voice, Com - ing I know not whence, sang in mine

p

ear : "He is thine, and o'er the

poco cres.

p

tide, . . Thou shalt go to be . . his Bride ;

p Yield thee to love's soft al-lure, yield thee to love's *cres.*

soft al-lure, . . . yield to love, . . . Nev-er *poco rall.*

lived a Knight more pure." . . . *dim. pp a tempo.* *Ped.* *

RECIT. Più lento. *p* O words of Fate! To Britain's Court I go, *Più lento.* *rall.* *p* *Recit.*

Molto andante. *p* And there, full sure, . . . my bound-en lov-er waits, . . . my lov-er waits.. *Molto andante. ♩ = 50.*

... To win . . the troth that I shall free - ly give.

p *J*

mf *Ped.* *

SIR GALAHAD (in his dream).

pp *sempre pp*

Come . . from glade, or bow'r, or stream, Love - ly la - dy of my

pp *Ped.* * *Ped.* *

Allegretto non troppo presto.
INA. *p*

Blow, hap - py winds, that play . . . O'er the

dream ! . . .

Allegretto non troppo presto. ♩ = 72

rall. *p*

poco cres.

face of the laugh - ing sea ; . . . Be con - stant as we run, be con - stant as we

Ped. *

run . . Towards the pur-ple couch . . of the sun, . . Nor wea-ry night nor
 day; . . My lov-er, he wait-eth, my lov-er wait-eth, he
 wait-eth . . for me.
 O ship, . . sail on a-pace, . . . And
 bear me soon to my rest; For thou thy-self art a

dim.
p
p
sempre p
Ped. *
p
p

bride, . . . In the cir - cling arms of the tide, . . . For
 thou thy - self art a bride, In the cir - cling arms of the
 tide, . . . Whose kiss - es are rained on thy face, . . . whose
 kiss - es are rained on thy face, . . . Whose jew - els flash on thy
 breast, . . . whose jew - els flash on thy breast, . . .

cres. *mf*
cres. *mf*
p *dim.* *Ped.* * *Ped.* *
cres. *mf*
Ped. * *Ped.* *
dim. *p* *poco rall.*
dim. *p* *poco rall.*

p *K Più tranquillo.*
 At the prow, where the li - ly gleams,
Più tranquillo. ♩ = 54.

p *Ped.* * *Ped.* *poco cres.*

Stand thou, O Love, and cry To the wan-der-ing storms, that they

* *Ped.* * *Ped.* *mf* *

flee From the path of thy vo - ta - ry; At the

Ped. * *Ped.* *Ped.* *

prow, where the li - ly gleams, Stand thou, O Love, and

mf *Ped.* * *Ped.* *Ped.* *

Più mosso.
 cry, cry, O Love, . . to the wander-ing storms, . .
Più mosso. ♩ = 88.

p *Ped.* *

cres. *mf*

cry, O Love, . . . to the wan-der-ing storms; . . . Fair should it

cres. *mf*

mf *p*

be, . . . fair should it be, as the

Ped. *

L *sempre accel. e cres.*

beams In the blue . . of a sum-mer sky, as the beams in the blue . . of a sum-mer sky, . .

p *sempre accel.* *cres.*

mf *sempre accel.*

Fair should it be, as the beams . . In the blue . . of the sky,

mf *cres. e sempre accel.*

f

Fair, fair should it be, as the

f

sky, as the blue of a sum - mer

accel. *f* *poco rit.*

f *accel.* *f* *poco rit.*

Come 1ma.

sky.

Come 1ma. ♩ = 72.

ff

ben marcato.

(The Dream passes.)

dim.

sf

p *sempre dim.* *pp*

Più mosso. (Sir Galahad awakes.) *SIR GALAHAD. a piacere.*

At the prow,—

Più mosso. ♩ = 88. *Sva*

f

♩ = 54.

p molto tranquillo. *poco cres.* *mf molto accel.* *f*

(rapturously.) *f* *a tempo. tranquillo.*

At the prow, where the li - ly gleams, . . . Stand thou, O Love, and

a tempo. ♩ = 54.

molto rall. *f* *tranquillo.* *Ped.* *

cry To the wan-der-ing storms, that they flee From the path of thy

Ped. *

vo - ta-ry; At the prow, where the li - ly gleams, . . .

f *Ped.* *

Stand thou, O Love, and cry, . . . cry, O Love, . . . to the

mf Più mosso. ♩ = 88.

p *Ped.* *

wan-der-ing storms, . . . cry, O Love, . . . to the wan-der-ing storms, . . .

cres.

Fair may it be, . . . fair may it be, as the

mf *mf* *p*

sempre accel. . . . *e* . . . *cres.*

beams In the blue . . . of a sum-mer sky, as the beams in the blue . . . of a

p *sempre accel.* *cres.*

sum-mer sky ; . . . At the prow, stand thou, O Love, stand thou, . . . O

f *sempre accel.* *mf* *sempre accel.*

Love, . . . Fair may it be, as the sky, . . .

f *accel.* *f* *accel.*

Ped. * *Ped.*

poco rit. *f* *Allegro non troppo.*

as the blue of a sum - mer sky.

RUSTIC CHORUS. SOPRANO.

Sing ho, . . .

ALTO.

Sing ho, . . .

TENOR.

Sing heigh, . . . sing

BASS.

Allegro non troppo. $\text{♩} = 100.$

tr

f

sing ho, . . . sing heigh, sing ho, sing ho, . . . and wait for Spring; . . .

sing ho, . . . sing heigh, sing ho, sing ho, and wait for Spring; . . .

heigh, . . . sing ho, . . . sing ho, . . . and wait for

Sing heigh, sing ho, . . . and wait for

tr

f

heigh, sing ho, and wait for Spring; A flower in her hand she'll bring, a flower

heigh, sing ho, and wait for Spring; A flower in her hand she'll bring, a flower

heigh, sing ho, and wait for Spring; A flower in her hand she'll bring, a flower

heigh, sing ho, and wait for Spring; A flower in her hand she'll bring, a flower

in her hand she'll bring.

in her hand she'll bring.

in her hand she'll bring.

in her hand she'll bring.

f *tr* *tr* *ff*

ff 8va

ff 8va